

參展作品明細

作品類別	參展件數
加拿大電影局精選集	9 件
加拿大電影局-萬聖節特集	10 件
針版動畫大師傑克·杜昂作品回顧及紀錄片	7 件
2010 年安錫動畫影展最佳影片	8 件
共計	34 件

編號	作者姓名	作品名稱	製作年份	尺寸	材質	裝裱或展出方式	是否為第一次公開展出
1	克勞德·克路堤	沉睡的貝蒂	2007	視現場調整	動畫作品	投影	是
2	約翰生·萊特	努納武特地區動畫實驗室：熊的真相	2010	視現場調整	動畫作品	投影	是
3	喬治·史威茲貝爾	再捕捉	2008	視現場調整	動畫作品	投影	是
4	蜜雪兒·庫蕾耶	戰袍	2008	視現場調整	動畫作品	投影	是
5	大衛·柯加達索	雨滴	2008	視現場調整	動畫作品	投影	是
6	柯德爾·巴克	火車快飛	2009	視現場調整	動畫作品	投影	是
7	塞德里克·路易	人頭島	2009	視現場調整	動畫作品	投影	是
8	克里斯·蘭德瑞斯	脊柱	2009	視現場調整	動畫作品	投影	是
9	西奧多·尤雪夫	天才導演的哀傷日記	2010	視現場調整	動畫作品	投影	是
10	喬治·安格	流浪者	1988	視現場調整	動畫作品	投影	是

11	里查·康迪	學徒	1991	視現場調整	動畫作品	投影	是
12	克里斯·拉維斯	夜車驚魂記	2007	視現場調整	動畫作品	投影	否
13	班·徹爾克維奇	魔王	2002	視現場調整	動畫作品	投影	是
14	派屈克·布夏	主與僕	2007	視現場調整	動畫作品	投影	是
15	派屈克·布夏	洗腦人	2002	視現場調整	動畫作品	投影	是
16	西奧多·尤雪夫	德克斯流	2008	視現場調整	動畫作品	投影	是
17	布蘭登·布蘭梅特	五號溫室	2009	視現場調整	動畫作品	投影	是
18	彼得·佛德斯	飢餓	1973	視現場調整	動畫作品	投影	是
19	衣緒·派特爾	死後世界	1978	視現場調整	動畫作品	投影	是
20	傑克·杜昂	亞勒塞夫針板三習作	1974	視現場調整	動畫作品	投影	是
21	傑克·杜昂	心景	1976	視現場調整	動畫作品	投影	是
22	傑克·杜昂	前兒	1994	視現場調整	動畫作品	投影	是
23	傑克·杜昂	狩獵課	2001	視現場調整	動畫作品	投影	是
24	傑克·杜昂	出版公司	2004	視現場調整	動畫作品	投影	是
25	傑克·杜昂	傑克·杜昂動畫集錦	2009	視現場調整	動畫作品	投影	是
26	傑克·杜昂	傑克·杜昂的浮雕世界	2009	視現場調整	動畫作品	投影	是
27	湯姆·歐勾瑪、布魯諾·馬憂庫	尚弗朗索瓦	2009	視現場調整	動畫作品	投影	是
28	雅各·舒、麥克斯·郎	固法絡	2009	視現場調整	動畫作品	投影	是
29	安德烈亞斯·衣卡德	愛與盜竊	2009	視現場調整	動畫作品	投影	是

30	安琪拉·史黛芬	雷班撒德	2009	視現場調整	動畫作品	投影	是
31	皮耶·慕斯克、杰羅姆·柯威	我原諒你	2009	視現場調整	動畫作品	投影	是
32	安尼塔·奇里	席那 曼	2009	視現場調整	動畫作品	投影	是
33	圖爾古特·阿卡席克	不要走	2009	視現場調整	動畫作品	投影	是
34	安德魯·盧艾曼、夏恩·譚	遺失之物	2010	視現場調整	動畫作品	投影	是

四、參展作品介紹

加拿大電影局精選集 Best of National Film Board of Canada

1.

沉睡的貝蒂 **Sleeping Betty**

克勞德·克路堤 **Claude Cloutier**

加拿大 **Canada**

2D 電腦動畫、影片長度：9 分 14 秒，2007

2D Computer Animation, 9m14s, 2007

貝蒂公主進入嗜睡的昏迷狀態，國王呼籲他的臣屬喚醒公主，有許多人回覆國王的請求，包括：亨利八世叔叔、維多利亞姑姑、一個情緒化的外星人、一個冷酷無情的巫婆和一位英俊的王子。這位門當戶對且和查理斯王子擁有明星臉的王子必須離開其皇家郊區才能拯救公主，但公主會因為一個親吻就甦醒嗎？

Princess Betty sleeps in a narcoleptic stupor. The king appeals to his subjects to wake her, and several respond: Uncle Henry VIII, Aunt Victoria, an emotional alien, a cool witch and a handsome prince. This worthy Prince Charles lookalike has to leave his royal suburb to save the princess, but will Betty be wakened with just a kiss?

克勞德·克路堤 1957 年出生於蒙特婁，在 1979 年獲得蒙特婁魁北克大學繪畫藝術文憑。在 1986 年，克路堤進入加拿大國家電影局並完成首部短片《努力不懈的小販》，靈感來自幽默雜誌《Croc》上的連載漫畫《尚蓋傳奇》。之後克路堤完成《過度嗑藥》，為《Rights from the Hearts》系列影片。他也為數部影片製作連續動畫，包括尚阿諾·勒狄克的《時間的鏡子》（1990）、勞柏·阿瓦德的《Le rire démasqué and Pointe-à-Callière》（1992）、Nicole Giguère 的《夠了》（1996）、克勞·賈克的《負責到底》（1996）、丹尼絲·威塞茲的《候補道途》（1997），和馬丁·貝瑞的《風》（1998）。

在 1999 年和 2000 年，克路堤為 *Science, Please!* 系列完成五部動畫短片，包括《輪子與磨擦》、《完美的七彩世界》、《危險滑冰！》、《水的力量》和《內燃機》。

在《從大爆炸理論到星期二清晨》(2000) 之後，克路堤執導《沉睡的貝蒂》(2007)，這是一部動畫喜劇短片，廣受大眾與評論家的高度好評，並橫掃 23 座國際獎項，包括一座加拿大影視獎和一座有加拿大奧斯卡之稱的 Genie 獎。克勞德·克路堤以《戰地壕溝》傳達其反戰想法，並在影片中使用藝術繪法重組與同步化第一次世界大戰的檔案影像。

Born in Montreal in 1957, Claude Cloutier earned a certificate in printing arts from the Université du Québec à Montréal in 1979. In 1986, he joined the NFB and completed his first short, *The Persistent Peddler*, inspired by his comic strip *La légende des Jean-Guy* in the humour magazine *Croc*. This project was followed by "Overdose", produced as part of "the Rights from the Heart" series. Claude has also created animated sequences for films by Jean-Jacques Leduc "Mirrors of Time" (1990), Francine Desbiens "To See the World" (1992), Jeanne Crépeau "La tranchée" (1991), Robert Awad "Le rire démasqué and Pointe-à-Callière" (1992), Nicole Giguère (1996), Claudette Jaiko "Taking Charge" (1996), Denise Withers "Alternate Route" (1997) and Martin Barry "The Wind" (1998).

In 1999 and 2000, he made five animated shorts for the "Science, Please! series: *Wheel Meets Friction*", "*The Wonderful World of Colour*", "*Slippery Ice!*", "**The Force of Water**" and "*Internal Combustion Engine*".

After From the "Big Bang to Tuesday Morning" (2000), he directed "Sleeping Betty" (2007), a short animated comedy that received wide public and critical acclaim and swept up 23 international awards, including a Jutra and a Genie. With "The Trenches", Claude Cloutier delivers an anti-war film in which archival World War I images are reconstituted and contemporized through his artistic brushwork.

2.

努納武特地區動畫實驗室：熊的真相 Nunavut Animation Lab: The Bear Facts

約翰生·萊特 Johathan Wright

加拿大 Canada

2D 電腦動畫、影片長度：3 分 58 秒，2010

2D Computer Animation, 3m58s, 2010

從一艘帆船中走出一名自視甚高的殖民探險家，並在北極冰上插上旗幟，一旁的因紐特獵人則困惑地冷眼旁觀。這名探險家接連地插上一支又一支的旗幟，而因紐特獵人明顯不認同自己的土地是被「發現」的新大陸，並靜靜地走開完成自己的工作。這個令人著迷且幽默的動畫重新描繪因紐特人與歐洲人的首度相遇，約翰生·萊特在影片中呈現一位機智獵人如何智取這位裝備不周之探險家的故事。

A self-important colonial explorer emerges from a sailing ship and plants a flag on the Arctic ice, as a bemused Inuit hunter looks on. Then the explorer plants another, and another, and another, while the hunter, clearly not impressed that his land has been “discovered,” quietly goes about his business. In this charming and humorous re-imagining of first contact between Inuit and European, Jonathan Wright brings us the story of a savvy hunter and the ill-equipped explorer he outwits.

動畫導演，作品有《努納武特地區動畫實驗室：熊的真相》等。

Animation director, works such as “Nunavut Animation Lab: The Bear Facts” etc.

3.

Retouches 再捕捉

喬治·史威茲貝爾 **Georges Schwizgebel**

Switzerland 瑞士

賽璐珞動畫、影片長度：5 分 34 秒，2008

Cel Animation, 5m34s, 2008

浪花打向岸邊、將頭髮梳理整齊、一名跨欄選手在跳躍：這部動畫在舊式攝影膠片上的動畫試圖捕捉無法被攫取的事物，也就是動作本身。

Waves breaking on the shore, hair being brushed, a hurdler jumping: This animation painted on celluloid tries to grasp the ungraspable – movement itself.

喬治·史威茲貝爾生於 1944 年出生於瑞士勒孔維利耶，並為當代動畫影片的重要代表人物。從 1974 年的《*Le Vol d'Icar*》開始，史威茲貝爾完成近 15 部短片，並利用在舊式攝影膠片上繪圖發展出一種奇特風格。《黃鹿之年》（1995）獲得葡萄牙埃思品浩的大獎，而史威茲貝爾的兩部影片，《通往深淵的旅程》（1992）和《78 轉》（1985）更是安錫動畫影展和 2006 年《綜藝雜誌》選出的百大最佳動畫短片。繼《沒有影子的人》（2004）和《戲劇》（2006）之後，《再捕捉》（2008）成為史威茲貝爾、GDS 工作室和加拿大電影局的第三部合作影片。

Georges Schwizgebel was born in Reconvilier, Switzerland in 1944 and is a major figure in contemporary animation film. Since 1974's “*Le Vol d'Icare*”, he has made around fifteen shorts and developed a singular style using paint on celluloid. “*L'année du daim*” (1995) won the Grand Prize at Espinho (Portugal) and two of his films – “*La course à l'abîme*” (1992) and “*78 tours*” (1985) – appeared in the top 100 best animated shorts published by the Festival d'Annecy and the magazine Variety in 2006. After “*L'homme sans ombre*” (2004) and “*Jeu*” (2006), “*Retouches*” (2008) is the third association between Schwizgebel, Studio GDS and the National Film Board of Canada.

4.

戰袍 Robes of War

蜜雪兒·庫蒂耶 Michèle Cournoyer

加拿大 Canada

手繪動畫、影片長度：5 分 14 秒，2008

Hand-drawing Animation, 5m14s, 2008

戰爭已深植女性的生命之中，士兵從她的腦海中行軍出走、踐踏路途上的一切事物。如同哀傷的聖母一般，女性為死去的兒子和兄弟哭泣。從她的哀痛和戰死沙場的男性鮮血中竄出一批女性，一個由信念與反抗產生的有力隊伍。對於公平正義的渴求變成對於復仇的渴望。女性的身體是武器，她的外袍就是她的盔甲。曾經給予生命的女性將要開始執行死亡。

War has got inside a woman's very being. Inside her head the soldiers march out, trampling down everything in their path. Like a grieving Madonna, she weeps for son and brother. From her pain and the blood of men killed in battle, an army of women springs up, a powerful column inspired by faith and rebellion. The thirst for justice becomes a thirst for revenge. The woman's body is a weapon, her robes her armour. She who once gave life will deal out death.

蜜雪兒·庫蒂耶是加拿大的前衛動畫影片導演之一。在進行獨立電影製作多年後，庫蒂耶共完成六部影片，靈感皆來自達達運動，她在 1990 年代早期加入加拿大電影局，而為電影局拍攝的前四部影片共獲得 27 座國際獎項。庫蒂耶強烈有力但富有情感的風格在經過質變之後，在這個時期獲得諸多磨鍊。其早期作品中的魅力與幽默感由全新的正經嚴肅風格所取代，改以悲劇為焦點，可在她的最後一部獨立電影《多勒羅沙》（1988）中明顯查覺，在《羽毛的故事》（1992）和《藝術家》（1994）更再度重申此風格。在《帽子》（1999）這部引起恐慌並對昆蟲進行探討的影片中，庫蒂耶從逐格貼合的重覆動作改為以墨水在紙張上信手繪圖的方式創作影像。在 2004 年的坎城影展正式比賽中，庫蒂耶在《手風琴》中探討在受到媒體與科技驅動之時代裡的性與愛情主題。利用《戰袍》庫蒂耶再次讓女性的感性成為一個當代議題。

Michèle Cournoyer is one of Canada's foremost creators of animated film. After working independently for several years, during which she made six films inspired by the Dada movement, she joined the NFB in the early 1990s. The first four films she made for the Board garnered a total of 27 international awards. Her powerful yet sensitive style, based on metamorphosis, was honed over this period. The charm and humor of her earlier work was replaced by a new serious vein, a focus on tragedy apparent in *Dolorosa* (1988), her last independent film, and reaffirmed in "La basse cour/ A Feather Tale" (1992) and "Une artiste/An Artist" (1994). For "The Hat" (1999), a disturbing exploration of incest, she moved on from rotoscoping and composite images to free-hand drawing with ink on paper. In "Accordion", in official competition at Cannes in 2004, she tackled the subject of love and sex in this media and technology-driven age. With "Robes of War", the filmmaker again brings a feminist sensibility to a contemporary issue.

5.

兩滴 Rains

大衛·柯加達索 David Coquard-Dassault

法國 France

鉛筆手繪動畫、影片長度：7 分 42 秒，2008

Pencil drawing Animation, 7m42s, 2008

大量人類匆忙活動中的一個靜止不動畫面。

A drop of immobility in the sea of human busyness.

大衛·柯加達索於 1977 年出生於格勒諾布爾，於 2001 年畢業於里昂艾米寇爾藝術學院。柯加達索曾繪製書籍封面（包括小說與教科書）與明信片。在開始進行他的第一部影片《兩滴》之前，柯加達索為 Wongjin 圖書繪製安東尼·聖艾修伯里《風沙星辰》的亞洲版，他同時也繪製電玩動畫。

David Coquard-Dassault was born in Grenoble in 1977 and graduated from the Émile Cohl de Lyon art school in 2001. He has illustrated book covers (novels and educational material) as well as posters. Before beginning “Rains”, his first film, he illustrated an Asian edition of Antoine de Saint-Exupéry’s “Terre des homes” for Wongjin Books. He also works in video games.

6.

火車快飛 Runaway

柯德爾·巴克 Cordell Barker

加拿大 Canada

手繪 2D 電腦動畫、影片長度：9 分 11 秒，2009

Hand-drawing and 2D Computer Animation, 9m11s, 2009

歡樂的乘客在一列擁擠火車上度過一段開心的時光，完全未察覺在彎道處等著自己的未知命運。接連發生的災難導致一個莞爾卻無情的階級鬥爭。當然一定會有人犧牲，生命終究還是平等的。

Happy passengers are having a great time on a crowded train, oblivious to the unknown fate that awaits them around the bend. The ensuing crisis leads to a class struggle that is as amusing as it is merciless. Naturally there are victims, but in the end everyone is equal.

柯德爾·巴克是來自加拿大溫尼伯的獲獎動畫師。1956 年出生於溫尼伯，1974 年在芝麻街展開其職業生涯，並合作完成了多部廣告作品。在 1982 年，巴克進入加拿大電影局，並完成生平的第一部影片《貓回來了》（1988）。這部短片獲得極佳的票房並獲得 16 座獎項，並得到一次奧斯卡提名。接

著他轉向廣告業，為大企業執導廣告，包括電信業者加拿大貝爾電信、Nike、可口可樂等，之後才又重返電影界拍攝了《奇妙的入侵者》（2001）。最後該片又成為另一部轟動巨片，獲得 16 座獎項並得到奧斯卡提名。火車快飛（2009）是柯德爾·巴克的第三部影片，並且也是與加拿大電影局的第三度合作，同樣也是一部荒謬喜劇，隱含各種社會諷刺。柯德爾·巴克是一位以步調、動作和敘事為主的導演，他很享受這種特別的表達方式，讓他得充分利用其一針見血的幽默感。

Cordell Barker is an award winning animator from Winnipeg, Canada. Cordell Barker was born in Winnipeg in 1956. He began his career in 1974 working for Sesame Street and collaborating on a number of commercials. In 1982, he joined the NFB where he made his first film, "The Cat Came Back" (1988). The short was a huge audience favorite and garnered 16 awards in addition to picking up an Oscar® nomination. He subsequently returned to advertising, directing commercials for major companies (Bell Canada, Nike, Coca Cola, etc.) before returning to filmmaking with "Strange Invaders" (2001). It turned out to be another sensational hit, winning 16 awards and receiving an Oscar® nomination. "Runaway" (2009), his third film and third collaboration with the NFB, is likewise an absurd comedy filled with latent social satire. As a filmmaker who focuses on pacing, action and narrative, Cordell Barker enjoys this particular form of expression because it enables him to make the most of his incisive sense of humor.

7.

人頭島 **Land of the heads**

塞德里克·路易 **Cédric Louis**、克勞德·貝里 **Claude Barras**

比利時 **Belgium**、瑞士 **Switzerland**

偶動畫、影片長度：6 分 08 秒，2009

Puppet Animation, 6m08s, 2009

一個吸血鬼被迫在每晚外出取走孩童的頭顱。他為什麼要怎麼做？因為吸血鬼的虛榮妻子希望用年輕甜美的頭顱代替自己滿布皺紋的臉孔。這真是駭人聽聞！特別是女主人永遠不知足，因此頭顱不斷地向上堆疊。這位不情願的吸血鬼如何才能擺脫這個惡性循環呢？

A vampire is forced go out every night to separate children from their heads. The reason? His vain wife wants to replace her wrinkled head with one that is young and pretty. What a horror! Especially since the lady of the house is never satisfied and the heads keep piling up on the floor. How will our reluctant vampire ever get out of this vicious cycle?

塞德里克·路易於 1970 出生於比利時列日。他擁有瑞士洛桑大學的歷史與電影美學的半學士學位，以及比利時新魯汶 IAD 藝術傳播學院的電影導演學位。在擔任導演同時，塞德里克·路易也是一名繪圖師，他的繪圖作品於 2001 年和 2004 年在 Grange de Dorigny 劇院進行展示。

克勞德·貝里於 1973 年出生於瑞士謝爾，他在里昂艾米寇爾學院學習繪圖，在法國里昂第二大學獲得人類學與數位影像學位後，克勞德·貝里接著又到洛桑州立藝術學院學習電腦製圖。他是一位自由

動畫師，並擔任吉翁兄弟導演的動畫劇情片《嗡嗡總動員》的人物雕塑師。

Cédric Louis was born in 1970 in Liège, Belgium. He holds a demi-licence (intermediate degree) in history and film aesthetics from the Université de Lausanne and a degree in film direction from the Institut des Arts de Diffusion (IAD) in Louvain-La-Neuve, Belgium. As well as directing, he works as an illustrator. His illustrations were exhibited in 2001 and 2004 at the Grange de Dorigny.

Claude Barras was born in 1973 in Sierre, Switzerland. He studied illustration at École Emile Cohl in Lyon. After obtaining a degree in anthropology and digital images from Université Lumière Lyon II, he studied computer graphics at École Cantonale d'Art de Lausanne (ÉCAL). He works as a freelance animator and was a character sculptor on “Max & Co”, the animation feature by the Guillaume brothers.

8.

脊柱 **The Spine**

克里斯·蘭德瑞斯 **Chris Landreth**

加拿大 **Canada**

3D 電腦動畫、影片長度：11 分 17 秒，2009

3D Computer Animation, 11m17s, 2009

奧斯卡得主克里斯·蘭德瑞斯的重返動畫創作之作，他利用一個沉重悲痛的救贖故事帶領我們進入一段男女關係，雙方在經過 26 年的婚姻之後深陷一個逐漸向下沉淪的相互毀滅中。此片持續了蘭德瑞斯對於有變化、美麗且具高度視覺原創美感的追求，並利用數位影像創造出能以身體形像比喻出其獨特靈魂的人物。

Oscar® winner Chris Landreth returns with a poignant story of redemption that takes us into the relationship between a man and a woman trapped in a spiral of mutual destruction after 26 years of marriage. “**The Spine**” continues Landreth's pursuit of a twisted, beautiful and highly original visual aesthetic, using digital imagery to create characters whose physical appearances are metaphors for their unique souls.

克里斯·蘭德瑞斯在身為工程師的工作之餘，開始展開動畫的第二職業生涯。1986 年他獲得伊利諾大學的理論與應用力學系的碩士學位。之後三年他在伊利諾大學進行流體力學的實驗研究，之後便大膽躍進電腦動畫界。

1994 年蘭德瑞斯加入 Alias|Wavefront 軟體公司，蘭德瑞斯在 Alias|Wavefront 的工作就是在軟體正式發行之於公司內部確定、測試與破壞動畫軟體。除了研發軟體之外，蘭德瑞斯最後還製作完成動畫短片，包括《盡頭》（1995）和《賓果》（1998）。在超現實短片《盡頭》中，導演發現自己成為自己作品中的人物，同時試著為故事找出一個好結局。《賓果》是一部五分鐘的電腦動畫，改編自

《Disregard This Play》，這是由芝加哥劇團「新未來主義者」所演出的現場戲劇表演。這段荒謬劇的錄製音頻被用在《賓果》中，接著加入超乎尋常的視覺影像並誇大人物性格以支撐故事的敘述。兩部影片在國際上皆獲得觀重廣大的接受與認同，同時獲得了諸多獎項，包括 *The End* 在 1996 年獲得一次奧斯卡提名「最佳動畫短片獎」，以及《賓果》在 1999 年獲得素有加拿大奧斯卡之稱的 Genie 獎。

在最近影片《搶救雷恩大師》中，蘭德瑞斯的重點放在一位動畫師雷恩拉金的傳記上，同時挑戰觀眾對於紀錄片與動畫的認知。這部影片也獲得奧斯卡獎的肯定。他可說是今日電腦繪圖界中最具想像力的電影製作者。他提供大眾解述性視覺影像，遠遠超越照片寫實境界進入前所未見的領域，讓呈現的視覺反映角色不斷發展的「痛苦、瘋狂、恐懼、慈悲、恥辱與創意」，蘭德瑞斯稱此領域為「心理現實主義」。

Chris Landreth went into animation as a second career after a stint as an engineer. He received his MS degree in Theoretical and Applied Mechanics from the University of Illinois in 1986. For three years he worked in experimental research in Fluid Mechanics at the University of Illinois before making his leap into computer animation.

In 1994 Landreth joined Alias|Wavefront, where it was his job to define, test and abuse animation software, in-house, before it was released to the public. In addition to well-mannered software, this resulted in the production of animated short films, including "The End" (1995) and "Bingo" (1998). In his surreal short "The End", the animator discovers he's the character in his own work while trying to think of a decent ending for it (It will not be the first time that Landreth challenges the illusion he is trying to create). "Bingo" is a five-minute computer animated adaptation of a live theatre performance called "Disregard This Play" by the Chicago-based theater company, The Neo-Futurists. The recorded audio performance of this absurdist play was used in "Bingo", which then incorporated bizarre visual imagery and exaggerated characterization to support the telling of the story. Both films have received wide international recognition and numerous awards including an Academy Award nomination for "The End" in 1996 for "Best Animated Short Film" and a 1999 Genie Award for "Bingo".

In his current film "Ryan", Landreth turns his attentions to a biography of animator Ryan Larkin, while at the same time challenging our notions of documentary and animation. Landreth is arguably one of the most imaginative filmmakers working today in the computer graphics field. He gives us interpretive visuals that go beyond "photo-realism" into a pioneer realm where the visual appearance reflects the characters' evolving "pain, insanity, fear, mercy, shame and creativity»» a realm that he calls "psycho-realism".

9.

天才導演的哀傷日記 **Lipsett Diaries**

西奧多·尤雪夫 **Théodore Ushev**

保加利亞 **Bulgaria**

手繪動畫、影片長度：14 分 03 秒，2010

Hand-drawing Animation, 14m03s, 2010

採用個人日誌的型式，尤雪夫的《天才導演的哀傷日記》是一段進入了不起電影導演亞瑟利普塞特充滿痛苦折磨人生的旅程，述說利普塞特從童年時期的孤單寂寞到 49 歲自殺身亡的人生。

Taking the form of a personal journal, Theodore Ushev's "**Lipsett Diaries**" is a journey into the tormented life of the brilliant filmmaker Arthur Lipsett, from the loneliness of his childhood to his suicide at age 49.

1968 年出生於保加利亞的 Kyustendil，西奧多·尤雪夫畢業於索菲亞國家藝術學院。以海報藝術家的身分在保加利亞發跡，於 1999 年移居加拿大蒙特婁。到了加拿大，他很快就成為眾人眼中一位極富創造力、天賦異秉的動畫藝術家。1999 年至 2004 年期間，他執導了數十部動畫短片，並透過個人網站線上直播。這段時期也見證他嘗試許多不同的動畫風格，《Aurora》(1999) 探索蘇聯前衛派藝術，《Dissociation》(2001) 和《Well-tempered Heads》(2003) 則有技巧地重燃木刻藝術的風潮，而《Needles》(2002) 中的三部作品以及《Early in Fall, Late in Winter》(2002) 則主打一條堅硬不摧的線以及獨特的拍攝風格，並有意呈現出電腦動畫的樣貌。《Walking on by...》(2003) 則是運用活潑、柔和的鉛筆筆觸。《Time is...》(1999) 以寓言手法重述薛西佛斯神話，結合大膽筆觸與洗面畫面質感。這也是延續柏林圍牆倒塌前，東歐動畫傳統。《Vertical》(2003) 是西奧多·尤雪夫第一部和加拿大國家電影局合作的作品。此時算是這個時期的結束，也是向波蘭大師珍·連尼卡致敬。

展現出對新內容呈現平台的高度興趣，西奧多·尤雪夫於 2006 年製作了小電影作品《Facing Champlain》(Jean-François Pouliot, 2008)。緊接著，他著手進行最龐大的作品，以 Chris Robinson 編寫的腳本為基礎。他先前也與 Chris Robinson 合作，擔任《Ballad of a Thin Man: In Search of Ryan Larkin》(AWN Press, 2008) 一書的插畫家。

Born in 1968 in Kyustendil, Bulgaria, Theodore Ushev is a graduate of the National Academy of Fine Arts in Sofia. He first made a name as a poster artist in his native country before settling in Montreal, Canada, in 1999. There he quickly acquired a reputation as a prolific and gifted animator. Between 1999 and 2004 he directed a dozen or so short films destined to be webcast, via his site . This period saw him explore several different graphic styles: **Aurora** (1999) references the Soviet avant-gardes, **Dissociation** (2001) and **Well-tempered Heads** (2003) skillfully evoke woodcuts, the three films in the series **Needles** (2002) as well as **Early in Fall, Late in Winter** (2002) feature a rigid line and filmed style with a deliberate computer-animation look, while **Walking on by...** (2003) makes use of sprightly and supple pencil drawings. An allegory recalling the myth of Sisyphus, **Time is...** (1999) combines bold brushstrokes with wash textures. It is also a clear descendant of the Eastern European animation tradition from before the fall of the Berlin. **Vertical** (2003), Ushev's first collaboration with the National Film Board of Canada (NFB), closed this period and paid tribute to Jan Lenica.

Demonstrating his keen interest in new content delivery platforms, in 2006 Ushev made the micro-movie film **Facing**

Champlain (Jean-François Pouliot, 2008). He then began work on his most ambitious film, from a script by Chris Robinson, with whom he had previously collaborated as the illustrator of the book *Ballad of a Thin Man: In Search of Ryan Larkin* (AWN Press, 2008).

加拿大電影局-萬聖節特集

Films from Halloween of National Film Board of Canada

1.

流浪者 **The Wanderer**

喬治·安格 **George Ungar**

加拿大 **Canada**

油彩直繪動畫、影片長度：11 分 18 秒，1988

Paint on glass Animation, 11m18s, 1988

這一部充滿超自然力量、誘惑、貪婪與暴力的超寫實動畫故事，是由 Michel Tremblay 的短篇故事《惡魔與蘑菇》改編而成。故事主要敘述一位狡猾邪惡的陌生人，憑藉著對別人弱點的瞭若指掌，將一個平靜恬淡的小村莊，變成一個鬼影幢幢的惡夢境地。著名短篇故事改編之動畫片。

Told without words, this surrealistic animation tale of supernatural power, temptation, greed and violence is adapted from Michel Tremblay's short story *The Devil and the Mushroom*. The plot involves a shrewd and sinister stranger who, through his knowledge of individuals' weaknesses, transforms a quiet, idyllic village into the scene of a phantasmagoric nightmare. One of a number of animated films drawn from well-known short stories.

喬治·安格二十年的電影動畫生涯中，擔任過動畫家、導演、劇作家以及製作家。他素負盛名的長篇紀錄片《**The Champagne Safari**》在全球各地的影展播出，獲得多項榮譽獎項，其中包括金尼獎最佳長篇紀錄片獎。《**The Champagne Safari**》由喬治·安格自導自製，法國周刊《新觀察家》評為「精湛」，《洛杉磯時報》給予「發人深省、精彩」的評價。

喬治·安格出身視覺藝術家，先後在好萊塢地下經典片《**Heavy Metal**》(1981)以及加拿大電影局製作的《**Paradise**》(1984) 中擔任導演，而後者隨後獲得奧斯卡提名。1988 年，喬治·安格為電影局發行的《流浪者》完成導演、動畫製作及電影製作的工作，該片是由 Michel Tremblay 的短篇故事改編而成。在參與《**Heavy Metal 2000**》的編劇之後，喬治·安格著手進行另外兩部作品，《**Are You Sure You're Doing the Wrong Thing?**》一部描述加拿大傳奇詩人雷奧納多·柯恩和厄文·萊頓的紀錄片，以及《**The Prayer Book**》成為喬治·安格的第一部紀實片。喬治·安格即將出品、由電影局發行的《**Being Ben**》，是一部 60 秒的動畫短片，成為《**The Prayer Book**》中奇幻動畫系列的一部。

George Ungar's 20-year film career has seen him working as animator, director, writer and producer. His acclaimed feature-length documentary, *The Champagne Safari* (1995) played at festivals around the world, and garnered dozens of prestigious awards i

including a Genie Award for best feature-length documentary. *The Champagne Safari*, which George directed and produced, was hailed as «brilliant» by France's *Nouvel Observateur* and «inspired and fascinating» by the *LA Times*.

Originally trained as a visual artist, George served as an animator on the Hollywood cult classic *Heavy Metal* (1981) and on the NFB production *Paradise* (1984), which was nominated for an Oscar®. In 1988, George completed the NFB release *The Wanderer* based on a short story by Michel Tremblay which he directed, animated and produced. After serving as a writer on *Heavy Metal* 2000, he began developing two films: *Are You Sure You're Doing the Wrong Thing?* a feature documentary on Canadian poetry legends Leonard Cohen and Irving Layton, and *The Prayer Book*, his first live-action drama. George's forthcoming NFB release *Being Ben*, a 60-second animated short, forms one of several animated fantasy sequences in *The Prayer Book*.

2.

學徒 The Apprentice

里查·康迪 Richard Condie

加拿大 Canada

賽璐璐動畫、影片長度：9分0秒，1991

Cel Animation, 9m0s, 1991

一位老愚漢和一位年輕傻瓜在十四世紀的某一個路口相遇。老漢留在原地，年輕人卻盲目往錯誤的方向前進。這位老漢要教導這位年輕的徒弟，如果走錯路，會遇到什麼樣的試煉與苦難。古怪的故事情節、充滿幻想空間的賽璐璐動畫。

An old fool meets a young fool at a crossroads in the 14th century. The old fool stays at the crossroads while the young fool skips blindly down the wrong road. The old fool must teach his young apprentice about the trials and tribulations of taking the wrong road. A quirky tale in imaginative hand-drawn animation.

即使有著大師般精準的藝術畫工，還是阻擋不了里查·康迪如同孩童般清澈的思維。他對世界近乎天真的願景描繪，在 1977 年《Oh Sure》發行以來一直討觀眾的喜愛。

里查·康迪現在無庸置疑是當代最傑出的動畫藝術家之一。包括像是《Getting Started》(1979) 以及《The Big Snit》(1986) 等作品，結合了通俗在地智慧和近乎完美的喜劇節奏。與布萊德·卡斯洛和柯德爾·巴爾克兩位動畫藝術家合作，里查·康迪協助建立了加拿大國家電影局，成為享譽全球的電影製作藝術中心。

1942 年出生於溫哥華，里查·康迪於曼尼托巴大學取得學士學位。他曾多次擔任社會學研究員及社工人員的工作，直到 1971 年因為加拿大藝術委員會的贊助，終於一嚐「浪跡天涯」、終生畫畫的夢想。

動畫片《Oh Sure》就是因為這筆贊助金才得以問世。由電影局買下，此片的成功也讓里查·康迪轉入藝術之路更加確立。

Though he draws with the precision of a master, sheer talent has never prevented Richard Condie from thinking with the clarity of a child. His almost naive vision of the world has delighted audiences since the release of *Oh Sure*, in 1977.

Condie is now, without question, one of his generation's great animators. Films like *Getting Started* (1979) and *The Big Snit* (1986) combine savage wit and impeccable comic timing. Along with animators Brad Caslor and Cordell Barker, Richard Condie has helped establish the of the National Film Board as a world-renowned centre for the filmmaking arts.

Born in Vancouver in 1942, Condie received his BA from the University of Manitoba. At various times he worked as a sociology researcher and a social worker, until 1971, when a lifetime of "fooling around" with drawing paid off with a grant from the Canada Council.

The animated film *Oh Sure* was the product of that funding. Purchased by the NFB, the film's success affirmed Condie's shift to a career in the arts.

3.

夜車驚魂記 **Madame Tutli-Putli**

克里斯·拉維斯 **Chris Lavis**

馬歇·謝爾波維奇 **Maciek Szczerbowski**

加拿大 **Canada**

偶動畫、影片長度：17 分 15 秒，2007

Puppet, stop motion Animation, 17m15s, 2007

Tutli-Putli 女士坐上夜班火車，沉重的帶著她所有的家當和纏繞著她的過往記憶。她獨自旅行，面對著旁人的慷慨協助，也面對著陌生人的威脅。隨著夜晚到來，她發現自己陷入了一趟絕望的意念冒險。本片採用前所未見的視覺手法，搭配陰森、極富原創性的配樂。

Madame Tutli-Putli boards the night train, weighed down by her possessions and the ghosts of her past. She travels alone, facing both the kindness and menace of strangers. As day descends into dark, she finds herself caught up in a desperate metaphysical adventure. The film introduces groundbreaking visual techniques and is supported by a haunting and original score.

克里斯·拉維斯和馬歇·謝爾波維奇最近完成他們第一部正式作品《夜車驚魂記》(**Madame Tutli-Putli**)，由加拿大電影局製作。除了做為電影人之外，克里斯·拉維斯和馬歇·謝爾波維奇還有其他的嘗試，包括動畫藝術家、雕塑家、拼貼藝術家、劇作家以及藝術指導。1997 年，他們成立了克萊德亨立製片公司 (**Clyde Henry Productions**)，這是一家位於蒙特婁的電影及製作公司，擅長多媒體、定格動畫以及視覺特效。插畫作品、音樂錄影帶和廣播設計獲獎，讓他們聲名遠播，後來還發起一股追隨〈尤里·蓋加林不為人知的故事〉(**The Untold Tales of**

Yuri Gagarin) 的狂熱讀者，那是一則《Vice 雜誌》(Vice Magazine) 登載的連環漫畫。

Chris Lavis and Maciek Szczerbowski have recently completed their first professional film, *Madame Tutli-Putli*, produced by the National Film Board of Canada. In addition to their role as filmmakers, Chris and Maciek wear many hats—as animators, sculptors, collage artists, screenplay writers, and art directors. In 1997 they founded Clyde Henry Productions, a Montreal-based film and production company specializing in multimedia, stop-motion animation and visual effects. They have received acclaim for their award-winning illustrations, music videos and broadcast design, and provoked a cult following for *The Untold Tales of Yuri Gagarin*, a serial comic strip published in *Vice* magazine.

4.

魔王 The Erlking

班·徹爾克維奇 Ben Zelkowicz

加拿大 Canada

沙動畫、影片長度：5 分 2 秒，2002

Sand-on-glass Animation, 5m2s, 2002

藝術家班·徹爾克維奇結合了沙動畫 (sand-on-glass animation)、舒伯特的音樂和歌德的詩。他捕捉了「魔王」傳說陰森、恐怖的特質。故事中的魔王擄走並殺害了一名小男孩。移動的影像，形成木刻畫般的效果，刻劃出邪惡魔王以及男孩和他的父親。故事高潮迭起，最後隨著父親抱著死去男孩一幕，以悲痛收場。

Artist Ben Zelkowicz combines sand-on-glass animation, Schubert's music and Goethe's poem. He captures the haunting, nightmarish quality of the tale about the ErlKing, who steals and kills a little boy. The moving images, resembling woodcuts, show the menacing ErlKing, the child and his father. The drama builds, ending in sorrow as the father holds his dead child.

班·徹爾克維奇一開始唸的是英文及生物心理學。後來決定，他再也不想成為科學家，寧願將他自己奉獻給動畫。手繪藝術本科生出身，《魔王》還是他當時的學位論文作品，班·徹爾克維奇曾任職於 Will Vinton Studios，目前受聘於 Chiodo Brothers Studio，負責迪士尼頻道節目《Clay》的動畫製作。他的《魔王》在日舞影展、紐約影展、磨坊谷電影節以及萊比錫紀錄片及動畫片影展等電影盛事上獲得展出。

Ben Zelkowicz studied English and biopsychology before deciding he didn't want to be a scientist and would rather devote himself to animation. A graduate of Cal Arts, for which *The ErlKing* was his thesis film, he has worked for Will Vinton studios and is currently employed by the Chiodo Brothers studio, where he animates "Clay" for the Disney channel. *The ErlKing* has been shown at Sundance, the New York Film Festival, Mill Valley, and the Leipzig Documentary/Animation Festival, among other venues.

5.

主與僕 Subservience

派屈克·布夏 Patrick Bouchard

加拿大 Canada

偶動畫、影片長度：8 分 9 秒，2007

Puppet, stop motion Animation, 8m9s, 2007

中產階級的自私自利以及僕人的唯命是從，這些都是本齣木偶動畫的主題，展現了一個社會經歷臨死前陣痛的悲喜劇，以乖誕的行徑做為掩飾。

The selfishness of the bourgeoisie and the dull passivity of its servants are the theme of this puppet animation presenting the tragicomedy of a society in its death throes, taking refuge in absurd behavior.

1974 年出生於加拿大魁北克省的奇克迪米，派屈克·布夏的生涯兩個特點就是「跨領域」和「始終如一」。這位年輕的電影家展現多才多藝，能在各種藝術形式當中游刃有餘，並且仍能表現出對家鄉的執著，畢竟那是他生活與工作的地方。

到了 90 年代，派屈克·布夏先後在社區學院及大學攻讀電影及視覺藝術。他在雕塑上也累積了經驗，而這個素材也自然導引他走向木偶動畫。繼續進修的同時，他陸續製作了數部獨立影片及兩部動畫片。1996 年的動畫短片《Jean Leviériste》是在 *Regard sur la relève du cinéma québécois* 拍攝製作，於魁北克電視台播出。

在其他成就方面，派屈克·布夏為學生作品製作配樂，還在 1999 年加入一個前衛的搖滾樂團彈奏吉他。他所有的才能於 *Animation and Youth Studio* 工作期間製作的《洗腦人》中展露無遺。有別於其他加拿大國產作品，這部奇特卻有高度渲染力的動畫於 2003 年獲得加拿大影視獎最佳動畫獎。

2005 年，魁北克樂團 *Les Colocs* 所演唱的〈*Dehors Novembre*〉一曲，被派屈克·布夏搬上螢幕，並由製片家及劇作家馬歇·尚恩協助製作。本部作品再度展現了派屈克·布夏做為動畫藝術家不尋常又撼動人心的風格。雖然做為這個領域較新的成員，他在作品之中展現驚人的創作活力與技巧，勢必將在動畫影壇留下印記。

The career of Patrick Bouchard, born in 1974 in Chicoutimi, Quebec, is characterized by two themes: multidisciplinary and consistency. The young filmmaker has demonstrated great versatility, showing himself to be at ease in a variety of art forms, while maintaining a deep attachment to his place of birth, where he still lives and works.

In the 1990s, Bouchard studied cinema and visual arts at CEGEP and university. He gained experience in sculpture, a medium that naturally led him to puppet animation. While continuing his studies, he made several independent videos and two animated films. His 1996 animated short *Jean Leviériste* was screened at Regard sur la relève du cinéma québécois and broadcast on Télé-Québec.

Among his other accomplishments, Bouchard created soundtracks for student films and played guitar in a progressive rock band in 1999. All his talents came into play in making *The Brainwashers* at the Animation and Youth Studio. This strange and strong film, unlike any other produced in Canada, won the Jutra Award for best animated film in 2003.

In 2005, the song *Dehors novembre* by the Quebec group Les Colocs was adapted to the screen by Patrick with help from the producer and screenwriter Marcel Jean. The film once again revealed the animator's unusual, disquieting style. Though a relative newcomer to the field, Patrick displays remarkable energy and skill in his work and seems destined to leave a mark on the world of animation

6.

洗腦人 **Brainwashers**

派屈克·布夏 (**Patrick Bouchard**)

加拿大 **Canada**

偶動畫、影片長度：12 分 1 秒，2002

Puppet, stop motion Animation, 12m1s, 2002

有一個人被帶進醫師的診療室，但不是要做一般檢查。一隻大針筒刺入他的腦袋。由針筒裡跑出來的，是黏稠的黃色液體，隨後又奇妙的變成了兩個面貌邪惡的人。這些是這部令人毛骨悚然的動畫片的開頭畫面，兩個煙囪清潔工將他們受害者的記憶一掃而空。令人畏懼的木偶，盤據了充滿奇特事物的世界。那個人的腦袋中，到底發生了什麼事？

A man is taken to the doctor's office, but it's not for an ordinary checkup. A huge syringe is thrust into his head. Out of the syringe oozes a sticky yellowish liquid that magically turns into two sinister-looking men. These are the opening images of this chilling animation film, in which two chimney sweeps clear all the memories out of their victim's brain. Fearsome puppets inhabit a world of strange objects. What goes on in a man's head?

1974 年出生於加拿大魁北克省的奇克迪米，派屈克·布夏的生涯兩個特點就是「跨領域」和「始終如一」。這位年輕的電影家展現多才多藝，能在各種藝術形式當中游刃有餘，並且仍能表現出對家鄉的執著，畢竟那是他生活與工作的地方。

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7.

德克斯流 Drux Flux

西奧多·尤雪夫 Théodore Ushev

保加利亞 Bulgaria

手繪動畫、影片長度：4 分 47 秒，2008

Hand-drawing Animation, 4m47s, 2008

半譬喻、半抽象，《德克斯流》這部動畫片呈現快速流動的影像，刻劃出現代人受到重工業的蹂躪。靈感取自哲學家 Herbert Marcuse 的《一度空間人》，本片導演解構了現代工業的景象以及內部令人畏懼的運作方式，展現工業進步背後的非人性。

Partly figurative, partly abstract, **Drux Flux** is an animation film of fast-flowing images showing modern people crushed by industry. Inspired by *One-Dimensional Man* by the philosopher Herbert Marcuse, the filmmaker deconstructs industrial scenes and their terrifying geometry to show the inhumanity of progress.

1968 年出生於保加利亞的 Kyustendil，西奧多·尤雪夫畢業於索菲亞國家藝術學院。以海報藝術家的身分在保加利亞發跡，於 1999 年移居加拿大蒙特婁。到了加拿大，他很快就成為眾人眼中一位極富創造力、天賦異秉的動畫藝術家。1999 年至 2004 年期間，他執導了數十部動畫短片，並透過個人網站線上直播。這段時期也見證他嘗試許多不同的動畫風格，《Aurora》(1999) 探索蘇聯前衛派藝術，《Dissociation》(2001) 和《Well-tempered Heads》(2003) 則有技巧地重燃木刻藝術的風潮，而《Needles》(2002) 中的三部作品以及《Early in Fall, Late in Winter》(2002) 則主打一條堅硬不摧的線以及獨特的拍攝風格，並有意呈現出電腦動畫的樣貌。《Walking on by...》(2003) 則是運用活潑、柔和的鉛筆筆觸。《Time is...》(1999) 以寓言手法重述薛西佛斯神話，結合大膽筆觸與洗面畫面質感。這也是延續柏林圍牆倒塌前，東歐動畫傳統。《Vertical》(2003) 是西奧多·尤雪夫第一部 and 加拿大國家電影局合作的作品。此時算是這個時期的結束，也是向波蘭大師珍·連尼卡致敬。

展現出對新內容呈現平台的高度興趣，西奧多·尤雪夫於 2006 年製作了小電影作品《Facing Champlain》(Jean-François Pouliot, 2008)。緊接著，他著手進行最龐大的作品，以 Chris Robinson 編寫的腳本為基礎。他先前也與 Chris Robinson 合作，擔任《Ballad of a Thin Man: In Search of Ryan Larkin》(AWN Press, 2008) 一書的插畫家。

Born in 1968 in Kjustendil, Bulgaria, Theodore Ushev is a graduate of the National Academy of Fine Arts in Sofia. He first made a name as a poster artist in his native country before settling in Montreal, Canada, in 1999. There he quickly acquired a reputation as a prolific and gifted animator. Between 1999 and 2004 he directed a dozen or so short films destined to be webcast, via his site . This period saw him explore several different graphic styles: *Aurora* (1999) references the Soviet avant-gardes, *Dissociation* (2001) and *Well-tempered Heads* (2003) skillfully evoke woodcuts, the three films in the series *Needles* (2002) as well as *Early in Fall, Late in Winter* (2002) feature a rigid line and filmed style with a deliberate computer-animation look, while *Walking on by...* (2003) makes use of sprightly and supple pencil drawings. An allegory recalling the myth of Sisyphus, *Time is...* (1999) combines bold brushstrokes with wash textures. It is also a clear descendant of the Eastern European animation tradition from before the fall of the Berlin. *Vertical* (2003), Ushev's first collaboration with the National Film Board of Canada (NFB), closed this period and paid tribute to Jan Lenica.

Demonstrating his keen interest in new content delivery platforms, in 2006 Ushev made the micro-movie film *Facing Champlain* (Jean-François Pouliot, 2008). He then began work on his most ambitious film, from a script by Chris Robinson, with whom he had previously collaborated as the illustrator of the book *Ballad of a Thin Man: In Search of Ryan Larkin* (AWN Press, 2008).

8.

五號溫室 **Batmilk**

布蘭登·布蘭梅特 **Brandon Blommaert**

加拿大 **Canada**

2D 電腦動畫、影片長度：1 分 44 秒，2009

2D Computer Animation, 1m44s, 2009

在一趟神奇的旅途中，一個笨拙的食屍鬼和牠那外露的腦袋突然崩潰，腦袋也跟著突然死去。雖然全身癱瘓，這個食屍鬼最後還是到了一個全新的腦，被賦予新生命。天真不做作、卻又令人不寒而慄的故事，探討死亡與重生。

Amidst a magical journey, an oafish ghoul and his soft exposed brain are met with ruin when the brain is unexpectedly killed. Though paralyzed, the ghoul attains a fresh brain and is fed with new life. An unassuming yet unsettling story of death and rebirth.

布蘭登·布蘭梅特是一位來自加拿大亞伯達省的聲音及錄像藝術家。過去四年，他用 CDR 及錄音帶的格式，製作並發行了實驗性質的電子音樂，作品也被收錄在各種地區性的合輯之中，另外也為許多獨立線上雜誌及書本提供視覺設計及文本撰寫，其中最出色的是千德拉·

佩提森的手工裝配藝術，亞伯達省人，現居 Saskatoon。

布蘭登·布蘭梅特的聲音藝術清一色為數位編製正旋波，沒有任何外部來源的輔助。這種手法孕育出一個非常獨特、具個人化特色的聲音世界。他的聲音創作一部分在溫哥華 2002 年「訊號與噪音藝術節」展出。直到最近，布蘭登·布蘭梅特才願意鼓起勇氣，在公開場合展露並親自表演個人電音創作。

古靈精怪的布蘭登·布蘭梅特獲得多項特別才藝勳章，其中包括藝術暨手工藝品勳章、烹飪勳章以及青年木工勳章。目前從事的研究讓她委身於亞伯達藝術設計學院，主要投入該機構版畫藝術工作室計畫。未來，布蘭登·布蘭梅特希望將個人的數位創作技術做嶄新的應用，繼續探索電音世界之中未知、不為人所聽過的內涵。

Brandon Blommaert is an audio and visual artist from Alberta. Over the past 4 years, he has produced and released experimental electronic music on CDR and cassette tape, has been featured on various regional compilation tapes, and has made visual and textual contributions to independent zines and bookworks, notably the handmade assemblages by Chandra Pederson, an ex-Albertan who is now residing in Saskatoon.

Blommaert's sound work consists entirely of digitally manipulated sine waves, without the aid of samples from outside sources. This practice has resulted in the unfolding of a very unique and personal sound-world. Some of his sound creations were exhibited in Vancouver's 2002 Signal and Noise festival. Only recently has Brandon accepted the challenge to reveal and perform his electronic music in public spaces.

Being a crafty type, Blommaert has received many scout badges, including the arts and crafts badge, cooking badge, and the junior carpentry badge. His current studies have taken him to the Alberta College of Art and Design, in which he is focusing on the Printmaking Studio Art program. In the near future, Blommaert hopes to update his digital production suite and continue to explore the unknown or 'unheard' potential in electronic sound.

9.

飢餓 Hunger

彼得·佛德斯 Peter Foldès

匈牙利 Hungary

2D 電腦動畫、影片長度：11 分 22 秒，1973

2D Computer Animation, 11m22s, 1973

一部動畫諷刺故事，嘲諷飢餓世界中的自我沉溺。動畫中藉由電腦技術，不斷解構、重組影像，建立富足與飢渴之間的明顯對比。一個人在吃東西，剛開始還算節制，但胃口越來越大，

最後演變成暴食、貪婪，只想滿足所有慾望。最後纏繞他的惡夢，也是我們如今籠罩我們貪婪世界的夢魘。

Animated film satire of self-indulgence in a hungry world. Rapidly dissolving, reshaping images, made with the aid of a computer, create a stark contrast between abundance and want. A man eats, at first sparingly, but his appetite grows to gluttony, greed, and gratification of every desire. The nightmare that finally haunts him is the one that hangs over our disparate world.

出生於布達佩斯的彼得·佛德斯 (1924-1977) 和其他幾位匈牙利藝術家 (另一位是動畫電影作曲家 Mátyás Seiber) 和同鄉的約翰·海拉斯共同製作數部個人創作動畫片，後來於 1946 年移居英國。離開海拉斯之後，佛德斯和他的英籍妻子瓊恩 (Joan，生於 1924 年) 共同創作數部動畫片，包括早期的《Animated Genesis》(1952)、《On Closer Inspection》(1953) 以及《A Short Vision》(1956)。

《A Short Vision》在美國熱門節目艾德·蘇利文秀播出，因而成為英國史上最具影響力的動畫片之一。雖然片頭告誡孩童不宜觀看，該片對於核戰恐怖的寫實描繪仍然引起軒然大波。片中，一枚奇怪的飛彈劃過天際，野外的動物紛紛抱頭鼠竄。當飛彈劃過了寂靜的城市天空，全球領袖和各界菁英仰頭觀看。這樣的畫面捕捉了當時的時代情境，因為 1950 年代中期正值冷戰和核戰恐慌的高峰。

Budapest-born Peter Foldes (1924-1977) was one of a number of Hungarian artists (another was the film's composer Mátyás Seiber) who ended up working with fellow countryman John Halas on the latter's animated films after he moved to Britain in 1946. After leaving Halas, Foldes made a number of animated films in collaboration with his British wife Joan (b. 1924), starting with the allegorical "Animated Genesis" (1952), "On Closer Inspection" (1953) and "A Short Vision" (1956). "A Short Vision" became one of the most influential British animated films ever made, when it was screened on US television as part of the popular Ed Sullivan Show. Although children were advised to leave the room while it played, it still caused outrage and alarm with its graphic representation of the horrors of nuclear war. In the film, wild creatures flee in terror as a strange missile flies overhead. As it passes over the sleeping city, the world's leaders and wise men look upwards. The missile explodes, destroying humans, wild creatures and the Earth itself. It caught the mood of the times, since the mid-1950s was the height of both the Cold War and nuclear paranoia.

Foldes later moved to Paris, where he became an early pioneer in computer animation. In the 1960s, he worked for the Research Service of the ORTF. He is one of the pioneers of computer animation with his film "Hunger", which received the Jury Prize in the "short film" category at Cannes Film Festival as well as an Academy Award nomination.

10.

死後世界 **Afterlife**

衣緒·派特爾 Ishu Patel

印度 India

油彩直繪動畫、影片長度：7 分 12 秒，1978

Paint on glass Animation, 7m12s, 1978

甚麼東西正在死去？感覺是什麼？《死後世界》是這些永恆問題映象上與意象上的回應。藉由近代研究、歷史案件，加上一些古老傳說，死後世界被描繪成一個由個人在世經歷所建構而成的世界，看似壯觀卻是井然有序。

What is dying? How does it feel? *Afterlife* is an impressionistic and visionary response to these eternal questions. Based on recent studies, case histories, and some of the ancient myths, the afterlife state is portrayed as an awesome but methodical working-out of all the individual's past experiences.

衣緒·派特爾是素負盛名的動畫片導演、動畫家以及動畫教育家。他的作品在全球戲院及電視媒體廣泛播出。他獲得的國際獎項無數，其中包括兩項奧斯卡提名、柏林影展銀熊獎、英國影藝學院電影獎以及分別於昂息國際動畫影展及蒙特婁世界影展贏得評審團大獎。

出生於印度 Gujarat 的衣緒·派特爾畢業於巴羅達的 M.S. 大學，之後又到阿赫梅達巴德國家設計學院完成視覺傳播研究所學位，於瑞士巴賽爾 *Allgemeine Gewerbschule* 攻讀進階平面設計。之後因為取得洛克菲勒基金會獎學金，派特爾得以來到加拿大國家電影局。

以電影局為後盾，衣緒·派特爾發展出個人動畫技巧，製作並執導多部得獎影片，像是《*The Bead Game*》、《*Afterlife*》、《*Top Priority*》、《*Divine Fate*》以及《*Paradise*》。

除了於國家電影局製作的動畫之外，衣緒·派特爾也和日本 NHK 以及英國 Channel Four 共同製作動畫，也參與加拿大廣播公司的《芝麻街》多個法語片段的製作。除了之前擔任南加州大學洛杉磯分校電影及電視學院的終身職教授之外，派特爾目前也是美國電影藝術及科學院成員。衣緒·派特爾在加拿大現在有自己的工作室 *Image par Image*，繼續以自己個人的風格及技巧製作動畫作品。最近剛剛完成的作品包括四部新日本石油公司的 ENEOS 產品電視廣告、一段 60 秒的電視廣告、為聯合航空北京奧運期間製作的廣告《*Moondust*》以及《*It's Time to Fly*》。

Ishu Patel is an acclaimed animation film director, animator and educator whose films have received theatrical and television distribution worldwide. His many international awards include two Oscar Nominations, the Silver Bear at the Berlin Film Festival, the British Academy Award, and the Grand Prix at both Annecy and the Montreal World Film Festival.

Born in Gujarat, India, Ishu Patel graduated from the Faculty of Fine Arts, M.S. University, Baroda and completed his graduate studies in Visual Communication at the National Institute of Design,

Ahmedabad, and advanced Graphic Design at Allegemeine Gewerbschule in Basel, Switzerland. A Rockefeller Foundation Scholarship brought him to the National Film Board of Canada.

Under the NFB banner, developing his own animation techniques Ishu Patel produced and directed numerous award-winning films such as *The Bead Game*, *Afterlife*, *Top Priority*, *Divine Fate* and *Paradise*.

In addition to his films for the NFB, Ishu Patel has co-produced animation with NHK of Japan and Channel Four of Britain, and contributed numerous French-language segments to “Sesame Street” for the Canadian Broadcasting Corporation.

Formerly a tenured professor at the School of Cinema and Television, University of Southern California, Los Angeles, he is a member of the Academy of Motion Picture Arts and Sciences. Ishu Patel presently has his studio, Image par Image, in Canada where he continues to produce animation projects compatible with his styles and techniques. Recently completed projects include four TV spots for Nippon Oil of Japan (ENEOS), and a 60 second TV spot, “Moondust”, for the United Airlines Beijing Olympic campaign, “It’s Time to Fly”.

導演焦點---針版動畫大師傑克·杜昂作品回顧及紀錄片

Director on Focus - Jacques Drouin the Master of Pinscreen Animation

1.

亞勒塞夫針板三習作

Trois exercices sur l'écran d'épingles d'Alexeieff

傑克·杜昂 Jacques Drouin

加拿大 Canada

針版動畫、影片長度：4 分 5 秒，1974

Pinscreen Animation, 4m5s, 1974

傑克·杜昂在 1967 年的動畫展中首次看到針版動畫，係為亞歷山大·阿雷克賽耶夫和克萊爾·派克發明的精密裝置，從此改變了傑克·杜昂的人生。傑克·杜昂在 1943 年生於魁北克的蒙特朱立，他在蒙特婁的藝術學院完成學業之後到了加州的 UCLA 學習電影製作。傑克·杜昂在 1970 年代進入電影局擔任實習生，當時他得以體驗針版技術並完成《亞勒塞夫針板三習作》。接傑克·杜昂又完成《心景》(1976)，在這部如夢境般的影片中，一名藝術家步入自己的圖畫中。這部開創性作品獲得 18 座國際獎項，並於 1984 年由專業評審選為世上最佳動畫影片的第 13 名。

《夜天使》是由傑克·杜昂和布雷梯斯拉夫·波傑於 1986 年共同導演的影片，傑克·杜昂在片中將捷克導演的人偶戲整合到動畫中。《前兒》完成於 1994 年，是《心權》系列影片，內容是訴求兒童的權利，同時 2001 年的影片《狩獵課》利用針版製造絕佳效果，完整捕捉雅克·戈德布特的戲劇作品中的變化與轉折。

傑克·杜昂的最新影片《出版公司》(2004) 是一部純粹感官體驗。在影片中，一曲大鍵琴的迴旋曲在針幕上啟發創作的旋渦。傑克·杜昂被視為當前針版動畫的世界級大師。

It was at an animation exhibit in 1967 that Jacques Drouin first encountered the pinscreen, the ingenious apparatus invented by Alexandre Alexeieff and Claire Parker. It would change his life.

Born in 1943 in Mont-Joli, Quebec, Drouin spent several years at l'Ecole des Beaux Arts in Montreal before going off to study filmmaking at UCLA in California. As an apprentice with the Film Board in the early 1970s, he got to experiment with the pinscreen and made "Trois exercices sur l'écran d'épingles d'Alexeieff". He followed this up with "Mindscape" (1976), a dreamlike film in which an artist steps into his own painting. This groundbreaking work won 18 international awards and was ranked 13th in a list of the world's best animated films chosen by a jury of experts in Los Angeles in 1984.

In "Nightangel", a film co-directed with "Bretislav Pojar" in 1986, Jacques Drouin incorporates the Czech filmmaker's puppets into his graphic environment. "Ex-child", made in 1994 as part of the Rights from the

Hearts collection, is a plea for children's rights, while the 2001 film “A Hunting Lesson” uses the pinscreen to great effect in capturing all the twists and turns of a dramatic tale by “Jacques Godbout”.

His latest film, “Empreintes/Imprints” (2004), is a purely sensory experience in which a rondo for harpsichord inspires a whirlwind of creativity on the pinscreen, the instrument of which Jacques Drouin is currently acknowledged as the world's master.

2.

心景 Mindscape

傑克·杜昂 Jacques Drouin

加拿大 Canada

針版動畫、影片長度：7 分 31 秒，1976

Pinscreen Animation, 7m31s, 1976

屬於針版動畫的特別創作典範。影片內容係描述一位藝術家走進自己的畫中，並在一個充滿符號並能觸發意外想像的景色中四處漫遊。

A particularly creative example of the pinscreen animation technique, this film is about an artist who steps inside his painting and wanders about in a landscape peopled with symbols that trigger unexpected associations.

3.

前兒 Ex-child

傑克·杜昂 Jacques Drouin

加拿大 Canada

針版動畫、影片長度：4 分 57 秒，1994

Pinscreen Animation, 4m57s, 1994

一名年輕男孩和父親受徵召上戰場。隨著子彈劃過天際，男孩的自尊驕傲很快就轉變為恐懼，父親取代了男孩的位置並立刻遭到射殺身亡。在驚恐之餘，男孩了解戰爭不是遊戲。內容係根據聯合國公約第 38 條的兒童權利，這部影片描寫 15 歲以下之孩童不得被徵召入伍的權利。

A young boy and his father are enlisted to fight in the war. The boy's pride soon turns to fear as the bullets whistle overhead. His father takes his place and is immediately shot and killed. Horrified, the boy understands that war is not a game. Based on article 38 of the United Nations Convention on the Rights of the Child, this film illustrates the right of children under the age of 15 not to be recruited into the armed forces.

4.

狩獵課 **A hunting lesson**

傑克·杜昂 **Jacques Drouin**

加拿大 **Canada**

針版動畫、影片長度：13 分 4 秒，2001

Pinscreen Animation, 13m4s, 2001

根據雅克·戈德布特的童書改編，故事是關於一位對鄰居產生好奇的小男孩。小男孩的鄰居是一名神秘人物，謠傳他曾一度是了不起的獵人。小男孩成功說服他的新朋友傳授自己授獵技能，但小安東尼從睿智的老人身上學到的知識卻遠遠超出自己原先的期待。小男孩學到了對於生命的尊重。

Based on a children's book by Jacques Godbout, this story is about a young boy who is fascinated with his neighbor, a mysterious character who is rumored to have once been a big game hunter. The boy convinces his new friend to teach him to hunt, but the lesson young Antoine learns from the wise old man is not at all what he had expected. What the boy learns is a reverence for life.

5.

出版公司 **Imprints**

傑克·杜昂 **Jacques Drouin**

加拿大 **Canada**

針版動畫、影片長度：6 分 3 秒，2004

Pinscreen Animation, 6m3s, 2004

這個非敘事性動畫影片的靈感來自作曲家庫普蘭的大鍵琴作品《Barricades mystérieuses》，傑克·杜昂在影片中利用針版創作動畫影像，成功探索全新的創作方法。傑克·杜昂安旋轉螢幕並使用低角度光源捕捉高凸浮雕的影像。最後的成果有如透過影片呈現雕塑的完美塑造藍本。

In this non-narrative animated film inspired by composer François Couperin's harpsichord composition "Barricades mystérieuses," Jacques Drouin explores a whole new way of using the pinscreen to create animated images. He pivots the screen and uses low-angled light to capture images in high relief. The result is like a sculpture whose expertly modeled forms are revealed through film.

6.

傑克·杜昂動畫集錦 **Animated sequences**

傑克·杜昂 **Jacques Drouin**

加拿大 **Canada**

針版動畫、影片長度：6 分 18 秒，2009

Pinscreen Animation, 6m18s, 2009

7.

傑克·杜昂的浮雕世界 **Jacques Drouin in relief**

加拿大 **Canada**

紀錄片、影片長度：41 分 45 秒，2009

Documentary Film, 41m45s, 2009

這是對於傑克·杜昂的感性人物側寫。他是《心景》的導演，並被視為阿雷克賽耶夫和帕克所發明之針版動畫技術的大師，側寫內容廣及雅克·傑克·杜昂在魁北克東部度過的童年時期以及他在加拿大國家電影局度過的 30 年工作生涯。

A sensitive portrait of Jacques Drouin, director of ***Mindscape*** and acclaimed master of the Alexeïeff-Parker pinscreen, from his childhood in eastern Quebec to his 30-year career with the NFB.

2010 年安錫動畫影展最佳影片

1.

尚弗朗索瓦 Jean-François

湯姆·歐勾瑪、布魯諾·馬憂庫 Tom Haugomat, Bruno Mangyoku

France 法國

2D 電腦動畫、影片長度：5 分 45 秒，2009

2D Computer Animation, 5m45s, 2009

尚弗朗索瓦是個游泳冠軍，他十分懷念在海邊渡過的童年。

Jean-François is a swimming champion nostalgic for his childhood spent beside the sea.

1985 年生於巴黎，湯姆·歐勾瑪對繪畫以及從小擁有的敘事潛力產生了興趣。中學課程主修文學，也修過一年的藝術史和考古學，他進入哥白林就讀，這是當地一所專門指導動畫電影導演和創作的影像學校，在那裡他發現了自己熱愛動態影像。然後，2009 年他與布魯諾·馬憂庫執導動畫短片《嬰孩煎蛋》，搭配沃洛歌曲《禮拜日》的音樂錄影帶，於此，昆汀·百勒也加入合作行列。

Born in Paris in 1985, Tom Haugomat became interested in drawing and its narrative potential at a very young age. After secondary studies in Literature and a year studying Art History and Archeology, he enrolled at the Gobelins, l'école de l'image in the department for animated film direction and creation, where he discovered his passion for moving pictures. He then directed the 2009 animated short "L'Omelette au nourrisson" with Bruno Mangyoku followed by the music video for the Volo song "Dimanche", on which Quentin Bailleux also collaborated.

2.

固法絡 Gruffalo

雅各·舒、麥克斯·郎 Jakob Schuh, Max Lang

Germany 德國

3D 電腦動畫、影片長度：5 分 45 秒，2009

3D Computer Animation, 5m45s, 2009

這是有關一隻老鼠在樹林中漫步的神奇故事。遇見了三個天敵想要吃掉牠：一隻狐狸，一隻貓頭鷹和一隻蛇，勇敢的老鼠運用智慧求生存。

The magic tale of a mouse who takes a stroll through the woods. Encountering three predators who wish to eat him: a fox, an owl and a snake, the plucky mouse has to use his wits to survive.

雅各·舒於慕尼黑的路易·馬西米里安大學研究戲劇，之後於巴登-符騰堡電影學院學習導演與動畫。自 1995 年以來，他一直參與各種電影製作和安裝工作，並身兼漫畫家和插畫家。2003 年以來，加入「自己工作室」，他已執導一些電影，包括《庭院》(1997)，《你在這裡》(2000)，《兔子》(2002)《Olis 的機會》(2005) 和《恩斯特之秋》(2006)，最後這一部片子獲列 2007 年安錫精選集。

Jakob Schuh studied Drama at the Ludwig Maximilian University in Munich followed by Direction/Animation at Baden-Württemberg Film Academy. Since 1995, he has been involved in various film productions and installations as well as working as a caricaturist and illustrator. A partner in Studio Soi since 2003, he has directed a number of films including "The Courtyard" (1997), "You Are Here" (2000), "Bunnies" (2002) "Olis Chance" (2005) and "Ernst in Autumn" (2006), of which the latter made the Annecy 2007 selection.

3.

愛與盜竊 Love & Theft

安德烈亞斯·衣卡德 Andreas Hykade

Germany 德國

手繪動畫、影片長度：6 分 49 秒，2009

Drawing on paper Animation, 6m49s, 2009

“而且我還帶著你送的禮物，現在它是我的一部分，它一直被珍視和保存著，它會跟著我直到進入墳墓，直到永恆。” (鮑勃·迪倫)

"And I'm still carrying the gift you gave, it's a part of me now, it's been cherished and saved, it'll be with me unto the grave and then unto eternity." (Bob Dylan)

安德烈亞斯·衣卡德 1967 年出生於德國巴伐利亞。斯圖加特研究藝術後，1991 年他移居倫敦，從事動畫師工作，然後再返回德國巴登-符騰堡電影學院進一步研究動畫。從那時起，他成為一個自由導演，創作音樂錄影帶，廣告及供成人觀看的短片，其中包括《我們住在草裡》(1996)，榮獲多種獎項的《火圈》(2000) 和《這個矮個子》。他也為小孩製作動畫影片，包括電視連續劇《湯姆&一片草莓醬和蜂蜜麵包》等。

Andreas Hykade was born in 1967 in Bavaria. After Art studies in Stuttgart, he moved to London in 1991 to work as an animator before returning to Germany for further studies in animation at the Filmakademie Baden-Württemberg. Since then, he's been a freelance filmmaker, creating music videos, commercials and short films for grown-ups including "We Lived in Grass" (1996), the multi-awarded "Ring of Fire" (2000) and "The Runt". He also creates animated films for children as well, including the TV series "Tom & the Slice of Bread with Strawberry Jam & Honey".

4.

雷班撒德 Lebensader

Angela Steffen 安琪拉·史黛芬

Germany 德國

手繪動畫、影片長度：5 分 49 秒，2009

Drawing on paper Animation, 5m49s, 2009

一個小女孩從一片葉子找到了全世界。

A little girl finds the whole world in a leaf.

安琪拉·史黛芬於 1979 年出生在德國丹能堡，直到 1990 年波斯灣戰爭爆發以前，她一直住在沙烏地阿拉伯的 Ras Tanura。戰爭爆發，全家遷回德國。在學習基礎平面設計課程之後，她繼續於 2001 年至 2002 年期間在漢堡動畫學院進修動畫，之後又於巴登－符騰堡邦電影學院的動畫所研讀，於 2009 年畢業。她在電影學院期間發展出極具個人特色、富含詩意的風格展現在其畢業作品《雷班撒德》之中。

Angela Steffen was born in Dannenberg, Germany in 1979. She lived in Ras Tanura, Saudi-Arabia until the Gulf War in 1990 when the family moved back to Germany. After some basic studies in Graphic Design she continued studying animation from 2001 to 2002 at the Animation-School-Hamburg, and then at the Institute of Animation, Filmakademie Baden-Württemberg, graduating in 2009. Whilst at the Filmakademie she developed a personal and poetic style culminating in Lebensader, her diploma film.

5.

我原諒你 I Forgive You

皮耶·慕斯克、杰羅姆·柯威 Pierre Mousquet, Jérôme Cauwe

比利時 Belgium

2D 電腦動畫、影片長度：4 分 53 秒，2009

2D Computer Animation, 4m53s, 2009

兩個摔跤手從爭吵、互鬥到最後原諒彼此。

Two wrestlers argue, scrap and forgive each other.

皮耶·慕斯克在比利時布魯塞爾的 Ecole Nationale Supérieure des Arts Visuels La Cambre 學習動畫。

Pierre Mousquet studied animation film at the Ecole Nationale Supérieure des Arts Visuels La Cambre in Brussels.

6.

席那 曼 Sinna mann

安尼塔·奇里 Anita Killi

挪威 Norway

拼貼動畫、影片長度：20 分 0 秒，2009

Cut-outs Animation, 20m0s, 2009

關於應當保密的秘密。

About secrets that should remain secret.

安尼塔·奇里 1968 年出生於挪威斯塔萬格，於國家藝術與設計學院主修動畫（多平面技術），並於 1996 年畢業。自此，她建立了自己的動畫工作室 Trollfilm AS，並執導一些廣告、紀錄片、電影、委託製作的短片，以及《不只想要皇冠的國王》（1999）和《荊棘之籬》（2001），該部影片被提名為金卡通獎，也在世界各地獲得許多獎項。

Born in 1968 in Stavanger, Norway, Anita Killi majored in Animation (multiplan technique) at the National College of Art and Design, where she graduated in 1996. She has since established her own animation studio, Trollfilm AS and contributed to and directed a number of adverts, documentaries and commissioned films as well as the shorts "The King that Wanted More than a Crown"(1999) and "The Hedge of Thorns" (2001), nominated for the Cartoon d'or and winner of several prizes worldwide.

7.

Don't Go 不要走

圖爾古特·阿卡席克 Turgut Akacik

土耳其 Turkey

3D 電腦動畫、影片長度：20 分 0 秒，2009

3D Computer Animation, 20m0s, 2009

有一些東西你甚至睜開雙眼也看不見，通常它們是貓兒的最好朋友。

There are some things that you can not see even with your eyes wide open. Often, these are a cat's best friends.

圖爾古特·阿卡席克 1980 年出生於土耳其伊斯坦布爾。他的首次動畫專業經驗是在阿尼瑪伊斯坦布爾學校在學實習期間所獲得，這促使他攻讀安納托利亞大學動畫學位，畢業後他重新回到阿尼瑪伊斯坦布爾，成為專業的角色動畫師，隨後成為動畫導演，目前則是以導演角色為各種客戶執導廣告片。

Turgut Akacik was born in Istanbul, Turkey in 1980. His first professional experience in animation was during an internship at Anima Istanbul following his school studies which prompted him to pursue a degree in Animation at Anatolian University. After graduating, he re-joined Anima Istanbul on a permanent basis as a character animator and later a lead animator before beginning his current role as a director. He has most recently been directing commercials for various clients.

8.

遺失之物 The lost Thing

安德魯·盧艾曼、夏恩·譚 Andrew Ruhemann, Shaun Tan

澳洲 Australia

3D 電腦動畫、影片長度：15 分 27 秒，2010

3D Computer Animation, 15m27s, 2010

一個小男孩在沙灘上發現一個奇怪的生物，並決定為它在一個世界找一個家，但這世界每個人都認為還有更重要的事情要考慮。

A boy finds a strange creature on a beach and decides to find a home for it in a world where everyone believes there are far more important things to think about.

1984 年布里斯托大學畢業後，安德魯·盧艾曼「理查德威廉斯工作室」擔任製片人，隨後創立「熱情電影工作室」，該工作室現在是歐洲重要的獨立製作公司。其第一部電影《九月的一天》（2000）榮獲奧斯卡獎，該工作室繼續建立口碑，不斷創新，並從事劇情長片、短片、廣告（索尼，可口可樂）和音樂錄影帶（街頭霸王，酷玩）的製作工作。

After graduating from Bristol University in 1984, Andrew Ruhemann was a producer at the Richard Williams Studio before founding Passion Pictures, now one of Europe's leading independent production companies. Receiving an Academy Award for their first film “One Day in September” (2000), the studio continues to build a reputation for being innovating, producing work for features, shorts, commercials (Sony, Coke) and music videos (Gorillaz, Coldplay).